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THE UNIVERSITY OF THE ARTS
LIBRARY - ARCHIVES



1876 Pennsylvania Museum and School of Industrial Art



1939 Philadelphia Museum and School of Industrial Art



1948 Philadelphia Museum School of Art



1959 Philadelphia Museum College of Art



1964 Philadelphia College of Art

A REPORT FROM THE PHILADELPHIA COLLEGE OF ART



PURPOSE

The Philadelphia College of Art, an accredited co-educational four-year college, educates artists and designers for careers in business, industry, education and the fine arts. The College adds the humanistic experience to the disciplines of

the studio, skills in the crafts, and mastery of techniques to produce an intelligent, creative artist who can function professionally and effectively in his chosen career and in society.

FACTS ABOUT THE COLLEGE

Sequence of Official Name Changes

1876—Pennsylvania Museum and School of Industrial Art

1939—Philadelphia Museum School of Industrial Art

1948—Philadelphia Museum School of Art

1959—Philadelphia Museum College of Art

(name changed following accreditation by Middle States Association of Colleges and Secondary Schools)

1964—Philadelphia College of Art

(name changed following severance of corporate relationship with Museum of Art)

Accreditation

The College is accredited by the Middle States Association of Colleges and Secondary Schools.

It is authorized by the Department of Public Instruction of the Commonwealth of Pennsylvania to issue teaching certificates.

PCA is a charter member of the National Association of Schools of Art.

Enrollment

The co-educational student body includes 750 students in the daytime courses, 700 in the Evening Division and special Saturday sessions.

The College's expansion and modernization program will provide facilities for a student population double the present size.

Faculty

56 full-time teachers; 50 part-time teachers.

Major Areas of Professional Training

The Philadelphia College of Art offers four-year courses leading to the degree of Bachelor of Fine Arts in Art Education, Dimensional Arts, Fine Arts, Graphic Arts and Photography.

The Evening Division offers certificates and the Associate degree.

A Graduate School which will accept candidates for the degree of Master of Arts will be inaugurated in the fall of 1967 and by 1974 will accommodate 200 students.

A MESSAGE FROM THE CHAIRMAN OF THE BOARD OF TRUSTEES

A Year of Exciting Progress

In a year of momentous and exhilarating change at the College there were three particularly important and encouraging developments:

□ The Philadelphia Museum College of Art severed its corporate connections with the Museum of Art and became the Philadelphia College of Art. The College is now a legally independent and academically autonomous organization completely in charge of its own destiny and reliant upon the funds obtained from tuition fees plus grants and gifts from private and public sources interested in art education.

□ The administration of the College has been strengthened significantly by the appointment, as president, of George D. Culler who comes to PCA after seven years as director of the San Francisco Museum of Art. With a rich background of both academic and industrial experience, Mr. Culler is eminently qualified for his new post. He will assume his new duties on July 1, 1965, and his formal inauguration will take place in the fall.

□ Dramatic progress has been achieved during the past year in the first stages of our long-term expansion and modernization program. PCA's impressive plans for construction of new buildings and restoration of our historic building at Broad and Pine Streets and the Furness Building on 15th Street provide the physical basis for a gradual increase in student enrollment to twice present size ten years hence. This will apply to both daytime and evening courses. Our plans also prepare the way for the establishment of a Graduate School which in ten years' time will have facilities for 200 candidates for the Master of Arts degree.

Following the approval of site plans for our campus of the future, Louis I. Kahn was commissioned to execute the designs of the new buildings and renovation projects. Mr. Kahn's preliminary designs, providing a glimpse of PCA a decade from now, have excited everyone privileged to see them. A few weeks ago, Edmund Bacon, executive director

of the City Planning Commission, congratulated the College "for having the vision and courage to engage an artist with the unique genius of Louis Kahn."

"I have been particularly pleased," Mr. Bacon said, "to see emerging in Kahn's plans an emphasis on a dynamic relationship between the City and the College."

The College expects to obtain final approval of its expansion and modernization from municipal, state and federal agencies within the next few months. Dates for the beginning of site clearance and for the initiation of a vigorous campaign for financial support of the program should be announced before the end of 1965.

In making an appeal for support to corporations, foundations and friends of the College, the administrators and trustees will underscore the fact that funds to assure academic excellence are just as important as funds for physical expansion. Even now the Director of Faculty and our department chairmen are revising academic schedules and devising new courses to meet the needs of the coming period of development. It is essential that the College make provisions to expand and strengthen the faculty and to stimulate its creative vitality, if our investment in physical expansion is to be fully rewarding.

New Responsibilities and Opportunities

The notable events of the past year have marked the beginning of what, in my estimation, promises to be the most significant period of growth and accomplishment in the College's history. Relatively soon, I am convinced, our society will call upon first-rate colleges of design and art to assume responsibilities much larger than they have confronted before.

As a businessman—a manufacturer trained as an engineer—I hesitate to invade the province of poets and publicists and indulge in fantasies about the future. However, I think

it is safe to predict that the achievements of our productive resources will be even more astounding in the years ahead than in the fabulous two decades since the Second World War.

This will be an unmixed blessing only if the increase in the *quality*, the design, of the things we produce is commensurate with increase in quantity.

Most responsible industrialists of my acquaintance share this feeling.

We are already well past the point when rational excuses can be offered for mediocrity and drabness and ugliness in consumers' products. From now on, if I'm right, there will be ever-increasing stress on excellent and adventurous design of all the hundreds of things which we look at and touch and use during each waking hour of our everyday lives. From now on, more and more consumers will demand visual excitement and style in paper cups and packaged foods; in watches, flower pots and TV sets; in automobiles, subway cars and houses and a multitude of other commodities and facilities.

Inevitably, almost all industry will have sharply increased need for the kinds of creative, well-educated artists and designers which it is PCA's main function to train.

In addition to swiftly rising emphasis on the beauty and style—the design—of the commodities we use in our everyday lives, it is not too much to hope that the comparatively near future will bring much broader interest in the fine arts and the performing arts. Wider opportunities for higher education and increased leisure for the average citizen will contribute to a climate in which appreciation and understanding of the creative process can flourish; a climate in which more and more people, surprising even themselves, will find fulfillment in intellectual and aesthetic adventure.

In such a climate, colleges like PCA will be presented with unprecedented opportunity to provide excellent educa-

tion in the various branches of art and design to greater numbers of students than ever before. Colleges like PCA will have the responsibility to produce not only proficient technicians but sensitive, informed human beings who can felicitously influence the course of life in America.

Resignation of Dean Benson

There is one more event of the past year that I want to mention: Some months ago, Dean Emanuel Benson announced his resignation, to become effective as of June 1, 1965.

During Dean Benson's twelve years of leadership, the College zoomed from comparative obscurity as an unaccredited, non-degree-granting school to a position as one of the foremost art colleges in the country. Emanuel Benson's occasionally truculent but always devoted sense of high purpose, and his sometimes controversial but invariably imaginative academic innovations led to striking improvements in curriculum, faculty, student body and institutional prestige.

I am confident of our future. But our success will demand exceptional effort and generous commitment from everyone devoted to the interests of our College. If you glimpse, as I do, the exciting impact which the Philadelphia College of Art can have on the cultural and economic life of Philadelphia and on countless communities throughout our Commonwealth and Nation, you will want to join me in pledging the efforts and commitments required to translate our hopes into reality.

A handwritten signature in dark ink that reads "Howard A. Wolf". The signature is written in a cursive, flowing style. A long, thin horizontal line extends from the end of the signature to the right, ending in a small arrowhead.

Howard A. Wolf, *Chairman, Board of Trustees*

THE MEANING OF THE COLLEGE

(Emanuel Benson, who is about to leave the College after twelve years as Dean, recently made the following re-evaluation of the meaning of the Philadelphia College of Art in today's society. This statement considers some of the complex tasks the College must assume if it is to make distinguished contributions to education in a future which Mr. Benson views as "luminous with possibilities.")

Our founding fathers were as convinced as we are that the arts are vital to our culture and indispensable to our industrial way of life and to the entire fabric of our civilization. Dependent as we are on the countless machine-made products we all enjoy, it is conceivable that we could live contentedly without many of them. It is inconceivable, however, that we could ever diminish man's deep desire to create images and sounds and symbols that express, in some meaningful way, his brief passage on this planet.

This wish to leave the world a richer place than when they entered it is the creative compulsion that artists feel more strongly than the rest of us. Our college has given itself the difficult task of selecting those young men and women best qualified to make a profession of art. We offer them the kind of training which, hopefully, will prepare them for leadership in the various fields that are counting on their competence not only as artists but as thoroughly informed and responsible human beings.

This is a great deal for the world to ask of a college of art and of the students it educates: yet, it cannot ask less. The big, troublesome problem is how to accomplish this adequately in four, short years. Do we prepare a generalist and/or a specialist? And in what proportions? How much of a craftsman should an artist be? How much of a techni-

cian, a scientist, a humanist, a poet? Does Plato have something significant to say to the potter, to the photographer? What should our graduates also know of finance, of fabrication techniques, of marketing? What should they know about themselves? And will they know themselves better after being introduced to Shakespeare, Spinoza, Freud, Fromm?

Creating A Climate of Adventure

Obviously what a college can offer its students is the ingredients of an education which will only begin after graduation. But because these initial years are so precious we want them to be the best.

How is this to be done? How do we create an encouraging climate of adventure based on a sound and explorative investigation of tools, materials and methods? What convictions are needed as insulation against the beguiling embrace of opportunism?

Our success as an institution of higher education is dependent on the ability to maintain a position of passionate involvement in the arts—no matter where this may take us. Such a commitment includes the courage to face and admit failure. Our strength and our value result from the determination to approach each problem freshly resisting, to whatever degree this is humanly possible, the snug prejudices that precedent and tradition sagely impose on all of us.

We are, at the same time, acutely aware of the many forces, governmental, professional, educational and industrial, that seek, always for good, partisan reasons, to influence the character and quality of education. We have an increas-

ingly clear idea of what our relation to these forces should be. Our most significant contribution can be made, we believe, by being sympathetically responsive to the daily roll call of public service yet sufficiently independent so that the spirit of free inquiry, so crucially important to the creative process, can be continuously cultivated and secured.

Our primary concern should be with the long-range answers rather than the brushfire responses to tomorrow's problems. Our responsibility, as we see it, is to look beyond immediacy and surface solutions to more fundamental issues. Only then will our students as artists be qualified to bring new meanings into the world and to remarry the past to a more vital present. Industry, too, by necessity almost totally involved in the practical urgencies of the here-and-now, can also benefit substantially from our fresh focus on fundamentals. Both our students and our friends in the world of business, art and education will gain in insight from the search for goals worthy of the effort.

What program of instruction is most likely to help our students attain these objectives? We have, over the years, but particularly during the past decade, evolved a basic curriculum that fuses intensive studio work in the arts with the humanistic disciplines. The ratio of image to word, about seventy to thirty percent, is an extremely subtle equation that we are only beginning to understand and to refine in a manner uniquely suited to our needs.

Indispensable Element: A Superlative Faculty

Essential to the success of our efforts, whether these are in the area of the image or the word, are artist-teachers who are able to bring to the studio and to the classroom a fresh

sense of their own brave search for value and meaning. The difference between what we must demand of our faculty and what most liberal arts colleges require of theirs is the difference between the professional goals of our respective students.

To understand the content of a course in chemistry or sociology is not quite the same as painting a picture, forming a piece of sculpture, or designing an industrial product. Where understanding is all that can be asked in the one case, knowledge, skillful performance and compositional originality are what are also essential to the other. What we are asking our students is to interpret the past and relate it discriminately to the present by sifting it through their own feelings, experience and insights.

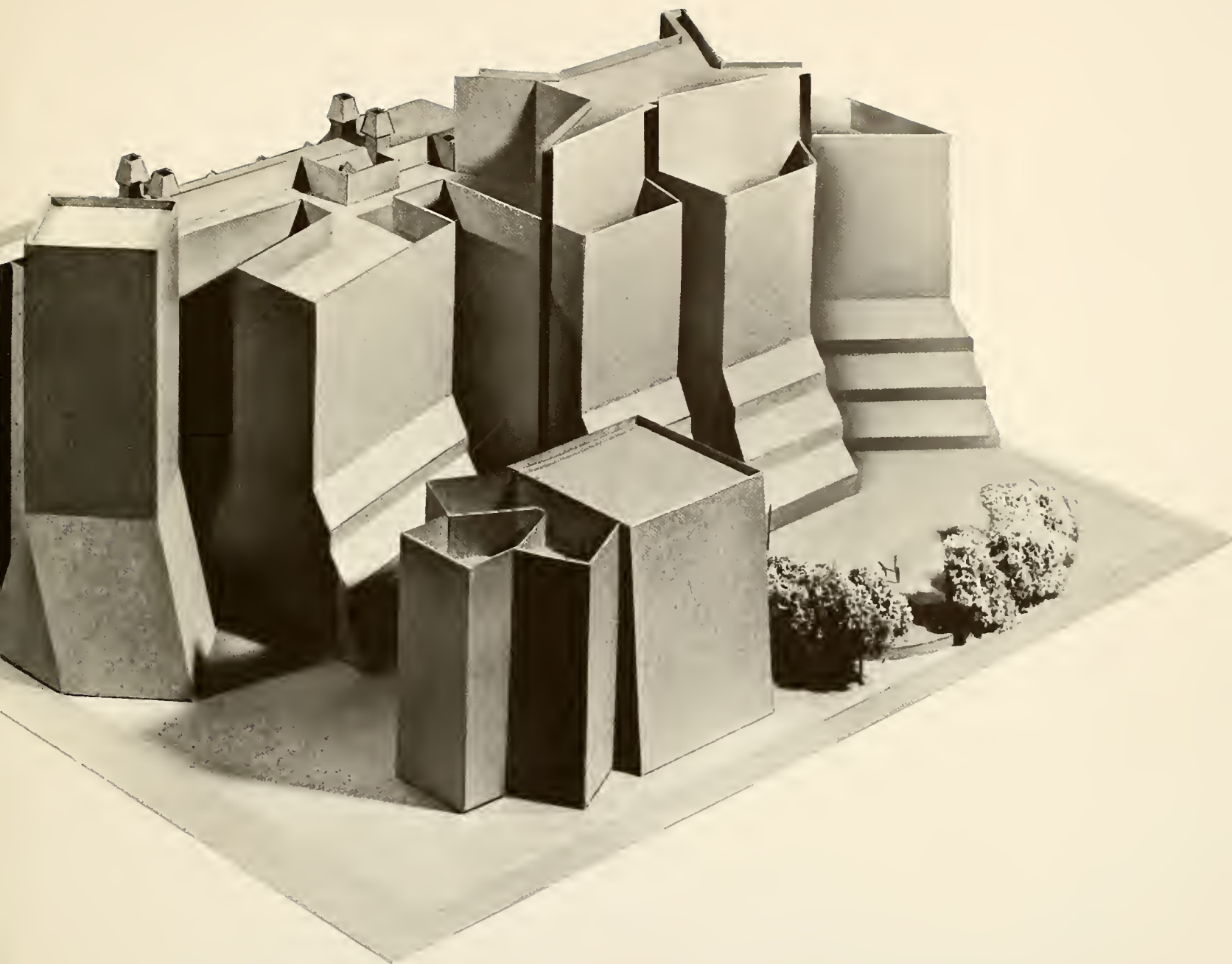
This is a phenomenally difficult assignment which most students can only reach for with all the help our faculties can offer them. The quality of this faculty guidance is more important to us than to a liberal arts college because of the greater expressive demands that we make of our students.

For these many reasons our effectiveness as an art college must, of necessity, lean heavily on teaching excellence and on the devoted services of a strong faculty. Only this assurance will make possible the progress and growth we envision toward a University of the Arts in which the visual and performing arts are imaginatively related.

A handwritten signature in dark ink, reading "E. M. Benson". The signature is fluid and cursive, with the first letters of the first and last names being capitalized and prominent.

E. M. Benson





ABOVE, PHOTOGRAPH OF A PRELIMINARY MODEL BY ARCHITECT LOUIS KAHN, PROJECTING HIS CONCEPTION OF THE PHILADELPHIA COLLEGE OF ART IN 1975.

AT LEFT, A PHOTOGRAPHIC VIEW OF THE COLLEGE AND ITS SURROUNDINGS AS SEEN FROM THE SOUTHEAST.

A WORD FROM THE PRESIDENT-ELECT

Technology has shown that it knows how to make its systems work. What is not known is whether a world run by such systems can be made consistent with human needs and aspirations, or even fit for human habitation. And as more and more complex functions are delegated to automated devices it becomes important to determine what engaged and concerned activity will be appropriate and rewarding for man.

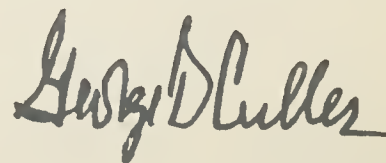
There is considerable reason to believe that human energy now needs most to be applied in ways that are essentially artistic, in which experience is imaginatively transformed to achieve new insights. Certainly no narrowly conceived procedure can bring the advances of technology into line with human values. The new synthesis, whatever it may be, will be more aesthetic than technological.

If, however, the artist is to be strongly concerned with the reshaping of tomorrow's world, the arts will take on new dimensions and operate in new relationships with other creative disciplines. A facility to produce the fashionable will not be adequate to the job. A deeper commitment will be required—to the creative process as a special way of applying energy in human affairs; to a way of working which brings to bear extensive knowledge, skills and perception in order to enlarge and enhance human experience.

The preparation for this task is neither a simple nor an easy matter. Learning can take place in many ways, but the

acquisition of skills, the enlargement of understanding and increase in vision is always, essentially, achieved by one's own efforts. What the College gives the student is the means of self-realization—an intelligently conceived, continuously studied and actively charged learning environment, in which the student participates in a working relationship committed to understanding and discovery.

It is, therefore, the objective of the Philadelphia College of Art to realize in today's terms the dialog which has always been the heart of the educational process. The student encounters in the College community those who, while contributing as professionals to the arts, sciences and humanities today, are concerned also to communicate their knowledge and skills and to share their understanding of the functions of art in society and their intuitions about its future directions. In addition, these members of the faculty, as students themselves, find common cause with their students in the continuing search for artistic means adequate to the solution of new problems.



George D. Culler, *President-elect*



FINANCIAL REPORT

BALANCE SHEET—JUNE 30, 1964 (Note 1)

ASSETS

CURRENT FUNDS:

General:

| | | |
|--|--------------|---------------|
| Cash | \$ 65,046.54 | |
| Appropriations and Accounts Receivable | 54,090.28 | |
| Supply Store Inventory at Cost | 34,080.12 | |
| | | \$ 153,216.94 |

Restricted:

| | | |
|----------------|--|---------------|
| Cash | | 64,705.18 |
| | | \$ 217,922.12 |

ENDOWMENT FUNDS AND FUNDS FUNCTIONING AS ENDOWMENT:

| | | |
|-------------------------------------|----------------|----------------|
| Uninvested Principal Cash | \$1,005,388.76 | |
| Investments: | | |
| Stocks | — | |
| Bonds | — | |
| | | \$1,005,388.76 |

LOAN FUNDS:

| | | |
|---|-------------|---------------|
| Cash | \$ 6,778.65 | |
| Notes and Accounts Receivable | 150,584.80 | |
| | | \$ 157,363.45 |

PLANT FUNDS:

| | | |
|--|---------------|----------------|
| Land (at assessed value) | \$ 606,100.00 | |
| Buildings (at insurable replacement value) | 2,739,155.00 | |
| Equipment and Furnishings | 315,278.00 | |
| Library (at \$1.00 per volume) | 13,672.00 | |
| | | \$3,674,205.00 |
| | | \$5,054,879.33 |

PHILADELPHIA COLLEGE OF ART

LIABILITIES AND FUND BALANCES

CURRENT FUNDS:

General:

| | |
|---------------------------------------|------------------|
| Notes Payable (note 3) | \$ 32,431.00 |
| Accounts Payable and Accrued Expenses | 13,802.02 |
| Students' Deposits | 15,395.00 |
| Fund Balance, Working Capital | <u>91,588.92</u> |

\$ 153,216.94

Restricted:

| | |
|--|------------------|
| Fund Balances for Student Aid and Educational and General Purposes | |
| Gifts and Grants | 36,243.11 |
| Unexpended Endowment Income | <u>28,462.07</u> |

64,705.18

\$ 217,922.12

ENDOWMENT FUNDS AND FUNDS FUNCTIONING AS ENDOWMENT:

Principal of Funds (note 2):

| | |
|---------------------------|-------------------|
| Unrestricted as to income | \$ 681,801.97 |
| Restricted as to income | <u>323,586.79</u> |

\$1,005,388.76

LOAN FUNDS:

Principal of Funds:

| | |
|---------------------------------------|-----------------|
| National Defense Student Loan Program | \$ 156,179.04 |
| Students' Assistance Fund | <u>1,184.41</u> |

\$ 157,363.45

PLANT FUNDS:

| | |
|-------------------------|---------------------|
| Note Payable (note 3) | \$ 190,000.00 |
| Net investment in plant | <u>3,484,205.00</u> |

\$3,674,205.00

\$5,054,879.33

NOTES TO BALANCE SHEET □ JUNE 30, 1964

(1) Philadelphia College of Art was incorporated April 24, 1964 for the purpose of providing instruction in the arts as successor to Philadelphia Museum College of Art. As of June 30, 1964 the predecessor corporation (Philadelphia Museum of Art) transferred the assets and liabilities set forth in the accompanying balance sheet to Philadelphia College of Art.

(2) The principal amounts of endowment funds and funds functioning as endowment are stated at adjusted book values in the hands of the predecessor corporation.

(3) Notes payable consist of:

Note payable to bank, 4¾%, due June 30, 1965 (\$22,431.00)
 Note payable to other, 1½%, due October 31, 1967 (\$10,000.00)
 Note payable to bank, 5%, due on demand after six months notice, secured by mortgage on College real estate.

ACCOUNTANTS' REPORT

The Board of Trustees, Philadelphia College of Art:

We have examined the balance sheet of Philadelphia College of Art, successor to Philadelphia Museum College of Art (see note 1 to balance sheet), as of June 30, 1964. Our examination was made in accordance with generally accepted auditing standards, and accordingly included such tests of the accounting records relating to the assets and liabilities as of that date and such other auditing procedures as we considered necessary in the circumstances.

In our opinion, the accompanying balance sheet presents fairly the financial position of Philadelphia College of Art at June 30, 1964, in conformity with generally accepted accounting principles.

Peat, Marwick, Mitchell & Co.

Philadelphia, Pa.
August 28, 1964

BOARD OF TRUSTEES

Howard A. Wolf, Acting President, PCA Board of Trustees
Partner, Wolf Brothers

Robert O. Bach
Vice President, N. W. Ayer

Philip A. Bregy, Secretary, PCA Board of Trustees
Attorney at Law, MacCoy, Evans & Lewis

John William Brown, President, Alumni Association, PCA
Art Director, TV Guide Magazine

Edward G. Budd, Jr., Treasurer, PCA Board of Trustees
President, The Budd Company; Trustee, Philadelphia Museum of Art

Edward K. Cratsley
Vice President & Controller, Swarthmore College

H. Richard Dietrich
President, The Dietrich Foundation

Ralph E. Eckerstrom
Former Director, Design, Advertising & Public Relations,
Container Corporation of America

Stephen S. Gardner
Senior Vice President, Girard Trust Bank

Mrs. Edward S. Gifford, Jr.
Member, Artists Equity; Philadelphia Watercolor Club;
PCA Alumna

Mrs. Albert M. Greenfield
Member, Board of Public Education of Philadelphia

R. Sturgis Ingersoll, Esq.
Chairman of the Board, Philadelphia Museum of Art

Peter Kyropoulos
Technical Director, General Motors Styling Staff

Austin Lamont, M.D.
Associate Professor, University of Pennsylvania

Mrs. Malcolm Lloyd, Vice President, PCA Board of Trustees
Trustee, Philadelphia Museum of Art
Member, Women's Committee, Philadelphia Museum of Art

Sydney E. Longmaid
President, The Esterbrook Pen Company

Mrs. William Machold
President, Women's Committee, Philadelphia Museum of Art

Thomas B. McCabe, Jr.
Marketing Vice President and Member of Board
Scott Paper Company

Robert Buchanan Mitchell
Professor, Department of City Planning, University of Pennsylvania

Domenico Mortellito
Design Advertiser, Advertising Department
E. I. duPont de Nemours & Company

Mel Richman
President, Mel Richman, Inc.

Samuel R. Rosenbaum
Attorney at Law; Trustee, Music Performance Trust Funds;
Board Member, Academy of Music

Mrs. Lessing J. Rosenwald
Board Member, Philadelphia Child Guidance Clinic; Member
Advisory Board of Dean of Women, University of Pennsylvania

Mrs. Andrew J. Sordani, Jr.
Board Member, Wilkes-Barre Philharmonic Orchestra
PCA Alumna

Mrs. Marguerite Walter
Assistant Director, Division of Art Education
Board of Public Education of Philadelphia

Mrs. Thomas Raeburn White
Associate Trustee, University of Pennsylvania
Board Member, New School of Music
Advisory Board of Dean of Women, University of Pennsylvania

Frederick M. Yost
Divisional Vice President & Sales Promotion Manager
John Wanamaker

ADMINISTRATION

President-Elect
George D. Culler

Office of Director of Faculty
Joseph Carreiro, Director
Jane Flory, Director of Evening Division
Richard Hood, Design Coordinator of Exhibitions
James H. McWilliams, Design Coordinator of Publications
Hazel Gustow, Librarian
Robert Keyser, Coordinator of Slide Library

Office of Director of Students
E. Bruce Thomas, Acting Director of Students and Director of Admissions
Joseph B. Carver, Acting Registrar and Associate Director of Admissions
Brian J. Stuhlmuller, Admissions Counselor
Glenn Stroud, Assistant Director of Student Affairs
Shirley Rubin, Assistant Director of Student Affairs
Harry Metzger, M.D., Physician
Eleanor Oley, R.N., Nurse

Office of the Business Manager
Morris Weiss, Business Manager and Assistant Treasurer
William R. Platt, Assistant to the Business Manager
William O'Meara, Director of Buildings and Grounds
Harriett Routzahn, Manager of College Store

Office of the Director of Development and Public Relations
Robert T. Seymour, Director
Joan Schaefer Leon, Public Relations Assistant
Brian J. Stuhlmuller, Placement
Jack Simons, Staff Photographer

FACULTY *Full-time (Asterisk denotes Department Directors)*

| | | |
|-----------------------|------------------------|------------------------|
| Edna Andrade | Oscar E. Mertz, Jr. | Joseph Fiore |
| *Raymond A. Ballinger | Ray K. Metzker | Louis Forman |
| William Barnett | Paul W. Partridge, Jr. | Marian Gartinkel |
| Morris Berd | William Pennock | Leslie Goldstein |
| Marvin Bileck | *Richard H. Reinhardt | Sidney Goodman |
| *George R. Bunker | Aurelius Renzetti | Frank Graham |
| Charles Burnette | Benjamin Schleifer | David Hare |
| Dante Cattani | *Fred R. Schwartz | Allen Harris |
| Natalie Charkow | Vivian Shapiro | Richard Hood |
| Elaine Pear Cohen | Karl Sherman | Alfred Ignarri |
| Sol Calvin Cohen | Olaf Skoogfors | Lewis Jacobs |
| John F. Cook, Jr. | John H. E. Slater | Edith Jaffy Kaplan |
| Lawrence H. Curry | Raymond Spiller | Kenneth Kinman |
| Larry Day | Benton Spruance | Jay Kogan |
| Thomas Doulis | Richard C. Stetser | Joseph Krush |
| Boris Drucker | Claire Van Vliet | Lisa Langley |
| Benjamin Eisenstat | Petras Vaskys | Sol Libsohn |
| *Ruben Eshkanian | Murray Weiss | Gabriel Lukas |
| John Foster | Marcia Wood | Richard Massarella |
| Albert Gold | | Mifzi Melnicoff |
| Dorothy F. Grimm | | Yale Nathanson |
| William Hague | | Paul G. Neff |
| Bernard Hanson | | Miriam Pennypacker |
| Daniel Jackson | | John Pile |
| Jerome Kaplan | | Biagio Pinto |
| Paul Keene | | Clarissa G. Rogers |
| Robert Keyser | | Donald Sandstrom |
| Irving Krakow | | Morris Shulman |
| Leonard Lehrer | | Sheila Solomon |
| Dennis Leon | | Harry Siviak |
| John Loftus | | Doris Staffel |
| Robert McGovern | | Joanne Surasky |
| James McWilliams | | Benjamin deBrie Taylor |
| *Sol Mednick | | Gerd Utescher |
| John Meister | | Barbara Wallace |
| Louis Mendez | | Richard Yeager |

Part-time

Mino Badner
Eugene Baguskas
Jane Piper Baltzell
Isa Barnett
Leo Jere Brandenburger
D. Lowry Burgess
Gilbert Cohen
Jean Cohen
John Condax
Robert G. Cox
Samuel Dion
Lois Dodd
Jane Eisenstat
William Erwin



PHILADELPHIA COLLEGE OF ART □ BROAD AND PINE STREETS □ PHILADELPHIA, PENNSYLVANIA 19102